

FAMOUS
MONSTERS
DECEMBER No. 31 OF FILMLAND

50¢ K

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...SEE PAGE 24

SECRETS
YOU NEVER KNEW ABOUT
LON CHANEY sr.

THE MONSTER EYE
LOOK AT THINGS TO COME

RETURN OF THE CREATURES
FROM SOUTH OF THE BORDER

ALL NEW PHOTOS

HEADLINES FROM HORRORSVILLE


PLUS MYSTERY PHOTO!
THE MUMMY'S HAND!





Whether you're trembling with excitement—or *fright*—now that you're holding the 31st issue of the world's greatest filmonster magazine in your hands, I'll keep your secret. In fact, I'll have to: I'm not kidding when I say my lips are sealed!

JUST A-MONKS OURSELVES



This is me, sitting at my desk, burning the midnite oil in my ceaseless toil to bring you a dozen exciting monster magazines a year (6 issues of FAMOUS MONSTERS, 6 of our new companion, MONSTER WORLD).

The Beatle-browed boy in the winter overcoat seated beside me is my assistant. He can't spell very well but he works for peanuts. I've considered firing him once or twice but each time he reminded me that his uncle has a terrible temper. Incidentally, his uncle is very big on Skull Island. Name's Kong.

I hope this issue will be very big with you, whether you live on an island, mainland . . . or monsterland.

—Dr. Acula





"Go now and destroy those who desecrated the tomb of our Princess!" Mehemet (George Postell) reading from the Scroll of Life, gives his commands to the Mummy (Christopher Lee) who has risen from the middle of the swamp. A scene from Hammer Films' "The Mummy."

FAMOUS MONSTERS OF FILMLAND

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OUR COVER: The One & Only
Karloff, portraying the role of
Im Ho Tep in Universal's classic
THE MUMMY Artist MAURICE
WHITMAN captures Karloff at
his eerie best



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PRIZES this issue to DENNIS SCHMIDT of Cincinnati, Ohio, DOUG HAISE of Milwaukee, Wis.; and J. LLEWELLYN DEVINE of Toronto, Canada. To each of these readers, for exceptional contributions, a filmonster collector's item. And to JACK R. JONES of POB 14265, Oklahoma City, Okla., in recognition of the great service he has rendered filmonsterdom in publishing at a mere \$2 his handy 130 page index of smag-movies called "Fantasy Films and Their Friends"—this issue of FM is cordially dedicated.

to its advance publicity in st Vincent Price redeemed himself for his previous performance in that vile LAST MAN ON EARTH (The Bomb of The Year).

Your Tribute to Peter Lorne was perfect in every way, with the contribution by Kasloff being especially appreciated. It is the best memorial for "Mr. M" that I have seen in any magazine, bar none. "Headlines from Horrorville" is a great new feature. How does the editor find time to do so much research? (This new column—and its counterpart in MONSTER WORLD—are the work of Bill "Bela" Obbsey, the founder of the famous American Bela Lugosi Fan Club.)

When was FJA in Japan? At least the feature on "fiends from the Far East" reads like He Was There when Kong fought Godzilla, etc. (There is no truth to the rumor that FM's editor was in the gorilla suit. "Giants from Japan" was written on the spot by Clifford V. Harrington.)

If the press reports a rash of green-faced kids all over the country right after FM No. 30 came out, I can tell you why: I know I have been peagreen with envy ever since reading the article, "Werewolf in Monsterland." I can tell you, if I had the money, I would gladly pay \$1000 to appear in the same picture as Boris Karloff, be entertained in the editor's Monster Mansion, meet Robert Bloch, have my picture in FM in the Gill-Man's mask, etc. Val Warren has realized the impossible dream of every true monster fan. More power to him, say I!

"The Powers of Oracula" was great—how about something further along these lines, like the powers of werewolves, mummies, etc.?

Showing Count Oracula's own vampire ring in such close-up detail is just about the greatest service you ever rendered us fans. Boy, what wouldn't I give for a copy of that ring to wear on my own fat pudgy little finger! (Well, you don't have to pay a thousand dollars for one but only \$5. We understand the ring has been duplicated and may be ordered from Oracula Ring, Box 2645, Van Nuys, Calif.)

Last but not least, the transcription of the Fay Wray telecast was welcome, particularly the rare still from THE VAMPIRE BAT and the super-rare shot worthy of featuring in Hidden Horrors yet you just "gave it away" from OR. X.

continued on page 73

ANOTHER NEW PICTURE MAGAZINE!

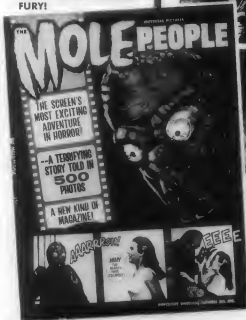
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CITY STATE



THE MONSTER EYE

a lurk at
things to
come

THE DEMON is coming!

The new **FAUST** (a deal with the Devil).

The **DEVIL DOLL**.

Re-issues of **PIT & THE PENDULUM** and **THE HOUSE OF USHER**.

WHERE HAS POOR MICKEY GONE . . . ?
(proclaimed "a haunting . . . trembling . . . a venture into the Macabre!")

A CRACK IN THE WORLD . . . and BRAVE NEW WORLD . . . and THE DAY THE WORLD CAVED IN!

Boris Karloff & Vincent Price in **CITY IN THE SEA**.

Edgar Allan Poe's **GOLD BUG**, **THE WORLD OF THE HORRIBLES** and **DESCENT INTO THE MAELSTROM**.

fright fare for fair!

THE METAMORPHS (shapes of horror).
THE DUNWICH HORROR (Lovecraft).
THE HORROR OF IT ALL.
SEANCE ON A WET AFTERNOON.
THE SHUTTERED ROOM.
And (far from least) THE LAST TOMB OF LI-
GEIA: Poe-Corman-Price.

black book bits

For your Black Book of title changes, you can quit looking for HOUSE OF TERROR and record that it became THE EVIL EYE.

THE MAID & THE MARTIAN will be made instead under the incredibly unfantastic title of PAJAMA PARTY! Nevertheless, it will feature "The Bride of Frankenstein" herself: Elsa Lanchester!

VOYAGE TO THE END OF THE UNIVERSE is the film formerly referred to in these pages and SPACEMEN as ICARUS XB-1, which copped the Gold Spaceship Award at the First Science Fiction Film Festival.

The new DONOVAN'S BRAIN is being released as VENGEANCE.

it's fantastic!

And still the fantastic titles roll on!

THE SEVERED HEAD.

THE CREEPING TERROR.

THE MAN FROM THE FIRST CENTURY.

ODD JOHN . . . Geo. Pal. Philip Wylie's THE DISAPPEARANCE—Pal. Pal's THE POWER.

THE NIGHT WALKERS: Bloch-Castle.

THE VILLAGE THAT WANDERED & EAST OF KHARTOUM—two fantasy dramas on the schedule of Chas. Schneer . . . who always works in conjunction with Ray Harryhausen!

devilish developments

THE DEVIL'S DAFFODIL . . . DEVIL CULT . . . THE SATAN BUG . . . 7 FOOTPRINTS TO SATAN.

The new DEVIL DOLL is not to be confused with the old (1936) DEVIL DOLL, which of course was the Tod Browning incredible-shrinking-people picture based on "Burn, Witch, Burn!" by A. Merritt. (Which in turn must not be confused with FM's pick for Horror Hit of Its Year—BURN, WITCH, BURN!—which of course was based on "Conjure Wife" by Fritz Leiber, which had been made as WEIRD WOMAN in 1944 with Lon Chaney.)

The new DEVIL DOLL is something like the Erich von Stroheim talkie of 1929, THE GREAT GABBO, based on the Ben Hecht's short story "The Rival Dummy," and again somewhat like an expanded version of the final segment of the classic DEAD OF NIGHT (1946).

In the new DEVIL DOLL a fabulously powerful hypnotist billed as The Great Vorelli astounds audiences with his amazingly human dummy. It seems almost unbelievable that it is only a ventriloquist's art for the wooden puppet seems to possess a life of its own, to walk & talk independent of its Svengali. One critic calls it "a first-rate little



Don't look now, but—it's . . . Dobie Gillis?! As Dr. Jekyll?

Beware of THE MAN WITH THE YELLOW EYES!





All wrapped up in his work even when he relaxes between shots is Hammer's new horror man in **THE CURSE OF THE MUMMY'S TOMB.**



Between a mad mummy & a mad man, Pat Boone is getting scored & choked out of his wits in **THE HORROR OF IT ALL**—a spook spoof that's being played for all it's worth.





"The Vampire" stretches forth his hand to accept a cup of 'blood' from a frightened follower in American International's "GOLIATH AND THE VAMPIRES."

Another view of Karloff as **THE MUMMY**?—No, this is an actual picture of the mummified head of King Serti, an 18th Century Egyptian Monarch. Courtesy of FM fan & reader Dick Smith.



horror film of the sort that, back in the 40s, pleased a lot of people, including adults, and scared the wits out of the kids at the Saturday matinees. It has an intelligently offbeat screenplay and the plot is absorbing. It's said to be 80 minutes of bizarre goings-on, with film effects in negative, all-black backgrounds, mysterious objects such as an Aztec statuette, etc.

the death of you

These films may be the death of you:

THE MAN WHO FINALLY DIED, starring Peter Cushing. It begins in Bavaria, in the town of Konigsbaden. A funeral process makes its sad slow way thru the narrow cobbled streets. Presumably in the coffin: Kurt Deutsch. But Kurt Deutsch died 20 years before!—during World War 2, on the Russian front. How can he be in the coffin? *And how can he make a call in 1964 to his son in London?* This is how this mystery begins.

THE DEATH OF GRASS.

From Czechoslovakia: **THE DEATH OF TARZAN.**



THE FIRST MEN "IN" THE MOON find these weird creatures wrapped in a cocoon of spider-web-like substance.

A private plane crashes, its sole survivor is rushed to the nearby research laboratory of Dr. Peter Corrie (*Peter Van Eyck*). Fatally injured, the man soon dies. Experiment perilous: Dr. Corrie decides to test his theory—he removes the still-functioning brain and keeps it alive. It is Curt Siodmak's most famous brainchild: *Donovan's Brain!* And it is intent on—VENGEANCE!

man oh man!

Watch out for THE PROJECTED MAN!

And THE RADIATION MAN. The "R" Man (no relation to THE H-MAN) is a young man (new actor James Bond) who absorbs a fantastic dosage of atomic radiation when a truck loaded with high-geiger-count material goes over a cliff. The man is transformed into a monster with a touch-of-death in his hand like Karloff in THE INVISIBLE RAY. His lethal touch sears a woman. Five more die horrible deaths before he is trapped—but can even 9 men hold him? One after the other he burns them to death. Is there no stopping THE RADIATION MAN?

It's a HAUNTED WORLD of WITCH & WARLOCK when THE HUMAN DUPLICATORS meet THE TIME TRAVELERS!

Lugosi "lives" again in the release at last of OLD MOTHER RILEY MEETS THE VAMPIRE (1952), retitled MY SON, THE VAMPIRE.

THE HAND OF A DEAD MAN... THE HANDS OF ORLAC (Christopher Lee)... THE PEIPING PHANTOM... DUNGEON OF HORROR... CHAMBER OF HORRORS... THESE ARE THE DAMNED... PLANET OF THE DAMNED... PLANET OF THE APES... MARY POPPINS (she flies)... MISS SHUMWAY WAVES A WAND (she engages in some aerial acrobatics too!)... ALI BABA AND THE 40 THIEVES... THE RETURN OF THE 50' WOMAN... THE CURSE OF THE MUMMY'S TOMB... LILITH... FAIL-SAFE... THE LOST WORLD OF SINBAD... RETURN TO THE LOST WORLD... DR. JEKYLL & MR. HYDE IN HARLEM (live on the stage in New York!)... MRS. HAWKE... THE SEA CREATURE... THE APE WOMAN... THE TALKING BEAR... KING SOLOMON'S ISLANDS... SHE... DRACULA 3... and BEAST FROM GREEN HELL—these are all calculated to separate you from your shekels like Hydes from Dr. Jekylls!

A THRILLING SCENE ... RELIVED FROM

THE



**from THE MUMMY'S HAND (Universal 1940)
Spoken by the High Priest (Eduardo Cianelli) to
Professor Andoheb (George Zucco):**

COME closer. Look deep into the Waters of Khar . . . Behold! Over 3000 years ago, the Princess Ananka died, and she was buried with all the ceremony due her exalted station. Ananka's father—King Amenophis—bade her a last farewell.

And thus, the Princess Ananka was placed in her tomb. Kharis, a Prince of the Royal House who loved Ananka, looked on in grief. His devotion was so great that he refused to believe that she was lost to him forever.

"Kharis broke into the altar room of Isis to steal the secret of eternal life from his hiding place. With that, he knew that he could bring Ananka back to life. Daring the anger of the ancient gods, he stole the forbidden *tana* leaves . . .

"For the sin he had committed, Kharis was con-

demned to be buried alive, but first they cut out his tongue so the ears of the gods would not be assailed by his unholy curses. The sinful Kharis was buried alone in a remote place. With him was also buried a great quantity of the forbidden *tana* leaves.

"Then the slaves were killed so they could not tell of what had taken place. Later the priests removed Kharis from his unholy grave, into a cave on the other side of this mountain.

"Thus, none but the Priests of Karnak know Kharis' *mastabah*. For over 3000 years Kharis has remained there in his cave, on the other side of this mountain, and he waits to bring death to whoever tries to defile Ananka's tomb . . . for Kharis never really died!"

Andoheb murmurs, agape:

MUMMYS HAND



"Kharis... is still alive...!"

The High Priest points to a statue. "In the idol of Isis you will find a copper box. Open it."

"*Tana* leaves!"

"Bring 3 of them. Three of the leaves will make enough fluid to keep Kharis' heart beating. Once each night, during the cycle of the full moon, you will dissolve 3 *tana* leaves and give the fluid to Kharis."

"You hear?—children of the night! They howl about the Hill of the 7 Jackals, but Kharis must be fed. Should unbelievers seek to desecrate the tomb of Ananka, you will use 9 leaves each night, to give life & movement to Kharis. Thus, you will enable him to bring vengeance on the heads of those who try to enter..."

"Yes, Master."

But never, for any reason, must you brew more than 9 leaves at one time. Should Kharis obtain a large amount of the fluid, he would become an uncontrollable monster—a soulless demon with the desire to kill... and kill!"

"I understand, Master."

"Put this about your neck. Time to wear the medallion of the High Priest. Now, swear by the ancient gods of Egypt that you will not betray your trust..."

"I swear by the mighty power of Amon-Ra, whose anger can shatter the world, and by the dread power of Set that I will never betray my trust as High Priest of Karnak."

"O Mighty Gods of Egypt, you have chosen... my successor... May you... find him... worthy..."

return of the MEXICAN CREATURES

vampires, robots, witches, mummies & other horrors from south of the border scared you a few issues back. here they are again with even more "mexed up monsters"!

IN THE HOUSE OF TERROR (*La Casa del Terror*) Mexican comedian Tin Tan is a night-watchman in a mad scientist's wax museum. The deathly still waxen models are not what they seem, however—in actuality they are *dead bodies*! Cunningly concealed corpses, as in such American horror films as *SECRETS OF THE FRENCH POLICE*, *DIARY OF A MADMAN*, *MYSTERY OF THE WAX MUSEUM*, etc.

Lon Chaney Jr. co-stars in this one. He plays a wolf-man . . . disguised as a mummy!

The mad scientist is experimenting, trying to bring the dead back to life. After an unsuccessful

attempt to return the wolf-man to the land of the living, the scientist leaves his lab. During his absence, lightning strikes . . . the "mummy" comes to life . . . and the wolf-man is loose once again!

One man in Mexico has brought many fantastic films to the screen: Luis Bunuel.

Many years ago in France he started with the strange world-famous surrealist film, *AN ANDALOUSIAN DOG*, and *THE AGE OF GOLD* with Salvador Dali, world's weirdest painter.

When he made *ROBINSON CRUSOE* with Dan O'Herlihy (who later played Dr. Caligari), he included a weird dream sequence in it.



He wants out of THE BLACK PIT OF DR. M and can you blame him? 'cuz it ain't exactly no olive pit!



From **THE CASTLE OF THE MONSTERS**. (There is no truth to the rumor this is based on the movie career of Wm. Castle.)

In Mexico he is well known for:

HE (*El*)—the diary of a paranoiac.

WUTHERING HEIGHTS—a ghost in a classic novel . . . also known as **THE ABYSS OF PASSION** (*Abismos de Pasión*).

THE ILLUSION TRAVELS BY STREETCAR (*La Ilusión Viaja en Tranvía*)—which includes a fantasy dream sequence.

And **THE PRACTICE OF A CRIME** (*El Ensayo de un Crimen*)—about a macabre music box with magic powers: it can cause the death of anyone its owner chooses!

monsters galore

THROW ME TO THE VAMPIRE (*Echenme al Vampiro*) is a horror comedy with about every

conceivable horror included.

THE PHANTOM OF THE OPERETTA (*El Fantasma de la Opereta*) is another Tin Tan comedy, this one a take-off on the famous Lon Chaney classic. The climax is a lot like the American **ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE** (which winds up with a police station full of Mr. Hydes): the whole stage is a confusion of Phantoms!

THE VENGEANCE OF THE HANGED (*La Venganza del Ahorcado*) is a real horror picture, with an evil old witch who conjures up a really gobslopulous looking creature to do her bidding. Kind of a cross between Chris Lee as the Frankenstein monster and something from *Outer Limits*. Plenty of magic, mystery, make-up & monsterism in this one.

ORLAK—HELL OF FRANKENSTEIN (*Orlak, el Infierno de Frankenstein*) is a curious kind of



THE HOUSE OF TERROR (Lon Chaney Jr.)

Frankenstein film wherein for awhile the monster has a metallic box-like head, radio-controlled. It is sent out to steal & kill. Later on it, or another model, gets a human face, a duplicate of another man's, so that there is a perfect alibi whenever the semi-robot performs a criminal act. There is a hair-raising sequence when the creation is getting too near to a fire and doesn't realize that the heat from the flames is causing his artificial face to melt. The Frankenstein monster winds up looking something like the television of Dorian Gray

and still more!

CONQUEST OF THE MOON (*Conquistado de la Luna*) is a sci-fi horror comedy with the Mexican comedy star Clavillazo. This hombre also cavorts

in THE CASTLE OF THE MONSTERS (*El Castillo de los Monstruos*) which outdoes THROW ME TO THE VAMPIRE in serving up one horror after another. It belongs to the "Abbott & Costello Meet . . ." school of filmmaking. The Mexican version of the Frankenstein monster puts in an appearance, and German Robles recreates his VAMPIRO.

THE MODERN BLUEBEARD was played by —of all people!—Buster Keaton in *El Moderno Barba Azul*, about a man who *thought* he was taking a rocket trip to the Moon and was surprised when the strangely garbed & peculiarly acting lunar inhabitants turned out to be . . . lunatics!

El Sexo Fuerte—THE STRONGER SEX—was about a mythical kingdom, or rather queendom, of the future, where women reigned. Men did all the menial work and took orders from their superiors,





Is it an Abominable Lao-Mon? No, it's a snow-creature from **THE MONSTER OF THE VOLCANOES**.

the Amazons. Only at the end of the picture did the men revolt. No monsters in this one, but plenty of Flash Gordon-like females, costumes, gun, back-grounds, etc.

In **THE FLYING SAUCERS** (*Los Platillos Voladores*) a plumber has tinkered together a flying saucer in his spare time and with spare parts from his trade, and now intends to plumb the depths of outer space. He and his girl friend decide to try the saucer out after attending a masquerade party where they have been made up as Martians. Still in costume, they take off in the experimental ship . . . which crashes. Unconscious when they are discovered, they are taken for *real* Martians, and decide to go along with the gag. They are wine & dined and even appear on TV introducing the music & dances of outerspace, until their Earthly identity is revealed.

In a future issue of *FM* or *MW* we will feature a 2500 word report on *Nostradamus y el Destructor de Monstruos*—**NOSTRADAMUS AND THE MONSTER DESTROYER**.

Now for your interest & information we present

a list of no less than 68 fantastic films from south of the border, the first & most nearly complete checklist of its kind ever published. Additions & corrections will be gladly received. Note the *brand* new **FRANKENSTEIN** title included in the list!

shocklist of mexi-fantastic films

The **ABYSS OF PASSION** (*El Abismo de Pasión*)

See **WUTHERING HEIGHTS**

ADAM & EVE (*Adán y Eva*)

ALADDIN & THE MARVELLOUS LAMP

(*Aladino y la Lámpara Maravillosa*)

The **BARON OF TERROR** (*El Baron del Terror*)

BARU'S SAVAGE WORLD (*El Mundo Salvaje de Barú*)

The **BLACK PIT OF DR. M** See **MISTERIOS DE ULTRATUMBA**

The **BLACK SKULL** (*La Calavera Negra*)

The **BLOOD OF NOSTRADAMUS** (*La Sangre*



THE BARON OF TERROR attacks a victim with his strange snake-like tongue.



THE MYSTERIES OF BLACK MAGIC

- Nostradamus)
 The BODY SNATCHER (El Ladron de Cadveres)
 The CASTLE OF THE MONSTERS (El Castillo de los Monstruos)
 The CONQUEROR OF THE MOON (El Conquistador de la Luna)
 A DAY WITH THE DEVIL (Un Dia con el Diablo)
 The DEVIL DOLL MEN (Los Munecos Infernales)
 The DIABOLICAL GAME (El Juego Diabolico)
 DR. CRIME (Dr. Crimen) See EL MONSTRO RESUCITADO
 The FLYING SAUCER (Platillos Voladores)
 FRANKENSTEIN, THE VAMPIRE & "HIP-BONE" (Frankenstein, el Vampiro y Cia)
 The HEAD OF PANCHE VILLA (La Cabeza de Pancho Villa)
 The HEADLESS RIDER (El Jinete sin Cabeza)
 HELL-FACE (El Rostro Infernal)
 The HOUSE OF TERROR (La Casa del Terror)
 The ILLUSION TRAVELS BY STREETCAR (La Ilusion Viaja en Tranvia)
 The INFERNAL FIEND (El Demonio Infernal)
 The INVASION OF THE VAMPIRES (La Invasion de los Vampiros)
 MACARIO (Macario)
 MADNESS FROM TERROR (Locura del Terror)
 The MAN & THE BEAST (El Hombre y la Bestia)
 The MAN WHO ATTAINED INVISIBILITY (El Hombre que Logro Ser Invisible)
 The MAN WITHOUT A FACE (El Hombre sin Rostro)
 The MARK OF SATAN (La Marca de Satanás)
 A MODERN BLUEBEARD (El Moderno Barba-Azul)
 The MONSTER IN THE SHADOW (El Monstruo en la Sombra)
 The MONSTER-MAN (El Hombre Monstruo)
 The MONSTER OF THE VOLCANOES (El Monstruo de los Volcanes)
 The (AZTEC) MUMMY (La Momia)
 The (AZTEC) MUMMY'S CURSE (La Maldiccion de la Momia)
 The (AZTEC) MUMMY VS. THE HUMAN ROBOT (La Momia contra el Robot Humano)
 MYSTERIES FROM BEYOND THE GRAVE (Misterios de Ultratumba)
 The MYSTERIES OF BLACK MAGIC (Misterios de la Magia Negra)
 NEUTRON THE BLACK-MASKED (Neutron, El Enmascarado Negro)



One of the toothsome citizens of **THE WORLD OF THE VAMPIRES**.



From **THE MYSTERIES OF BLACK MAGIC**. If you ask us, it looks more like the miseries of black magic!

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 ONE DAY WITH THE DEVIL (Un Día con el Diablo)
 PEPITO & THE MONSTER (Pepito y el Monstruo)
 The PHANTOM OF THE CONVENT (El Fantasma del Convento)
 The PHANTOM OF THE OPERETTA (El Fantasma de la Opereta)
 The PRACTICE OF A CRIME (El Ensayo de un Crimen)
 The RESURRECTED MONSTER (El Monstruo Resucitado)
 The RETURN OF THE MONSTER (El Regreso del Monstruo)
 The ROBOTS OF DEATH (Los Automatas de la Muerte)

The SAINT VS. THE VAMPIRE WOMEN (El Santo contra las Vampiras)
 The SAINT VS. THE ZOMBIES (El Santo contra los Zombies)
 SANTA CLAUS (Santa Claus)
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 The STRENGTH OF THE HUMBLE (La Fuerza de los humildes)
 The STRONGER SEX (El Sexo Fuerte)
 The SUPER-FEMALES (Las Super-Hembras)
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 The VAMPIRE (El Vampiro)
 The VAMPIRE'S COFFIN (El Ataud del Vampiro)
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Could anything disguise the lower half of the foto? We doubt it. The knob on the neck instantly gives it away as the Frankenstein monster. In this case, Korloff himself in the original FRANKENSTEIN. Plus half of the head of Lugosi's robot from the serial THE PHANTOM CREEPS. (Both Universal pictures.)

way, by simply cutting one head in half & sticking it on top of another. But you can build your own creatures out of as many parts of others as you please—as long as the monsters are created from photos clipped from the 3 Official Contest Back Issues you receive.

You can combine 3, 4 or more faces or bodies—as many as you like. An eye from a Cyclops, fangs from a vampire, hair from a werewolf—and put the head on the body of a robot or a creature from Outer Space.

Originality counts.

The most *amazing & amusing* monsters will win!

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All entries become the property of Famous Monsters Magazine.

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So—MONSTER MAKERS OF THE WORLD, ARISE! This is your Ghoulden Opportunity to scare your fellow filmmonsters to death . . . or make 'em die laughing! Remember—YOU may win one of the \$2,500.00 cash prizes!

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END

THE CARRADINE CREATURE FROM THE BLACK MOUSTACHE is none other than—topside—THE CREATURE FROM THE BLACK LAGOON plus—below—the bottom half of John Corradine as Dracula.



THE



A victim of the acid touch of the terrible man-devouring monster from beyond our solar system!



CREEPING TERROR

Exclusive Preview of
Horrorwood's Latest
Monster Movie

ALL over the United States a "flying saucer" is sighted but the top military brass in Washington believe it to be another illusion of some sort. Until it lands.

The Government is a bit shaken to have an uninvited spacecraft settle down in the desert of the West but it manages to rally together a group of scientists & officers who are willing to investigate and—if possible—take control of the situation.

Among those who have been chosen are Dr. Bradford, prominent scientist, Col. Caldwell, high-ranking military official, and assorted other chemists & technicians.

The group moves into the area with a covered truck in which is a closed-circuit television receiver, and the Army technician in charge gives Bradford permission to seek out the saucer's occupant with the tv relay camera. As he sets out to fulfill

his mission, Bradford is joined by a young soldier with a portable lighting rig.

And they approach the strange capsule from outer space . . .

alien encounter

The soldier sets up the lights and positions the camera while Bradford enters the spacecraft cautiously, and at the Doctor's command the switch is thrown. Light bombards the interior of the ship—

The Creature stands before them!

Bathed in the bright light, it cringes slightly and begins to hiss as if it were an angered King Cobra, and its snakelike neck rears up to its full six-foot height, swaying to & fro ominously. The great gaping mouth next to the floor of the ship vibrates, opening & closing hungrily.

The hissing is soon replaced by a low growling rumble and the Creature attempts to break free of the bonds which restrain it.

The soldier moves the camera in closer, muttering: "Smile, baby—you're on candid camera!"

Col. Caldwell & the others, meanwhile, are watching the vague image on the tv-monitor. The Creature's growling is heard on the speaker with ear-splitting loudness, as Bradford hurriedly crawls from its lair.

Suddenly the tv screen turns black.

"What happened?" Caldwell inquires.

"I'm afraid our visitor is a little shy," replies Bradford over the speaker. "he just swallowed the camera!"

the thing from a distant star

As dawn breaks the scientists have retired to the pack room of the Sheriff's station, which now serves as a temporary laboratory facility. Several of the scientists are analyzing alien chemicals from the saucer while Bradford discusses the situation with his assistant Martin.

A young girl with the unlikely name of Bret enters the room with a tray of coffee.

"So you really believe this thing is from beyond the solar system?" Martin asks, drinking a cup of coffee.

"Every indication points toward that," Bradford asserts. "The ship's outer hull is composed of an alloy completely unlike anything we've ever encountered. As for the creature, he seems to thrive in our atmosphere. This seems to indicate a similarity in conditions to his home planet."

"There isn't a planet in the solar system that could support an organism like this. My guess is that we're dealing with a creature from another star."

There doesn't seem to be any kind of food supply aboard, so we'll assume that the thing has been in a suspended state for most of the trip. I imagine that the re-entry or the impact of the landing aroused it."

"If you get thru to the thing," says Martin, "—if you communicate with it—do you think we'll have some of the answers?"

"Maybe. Maybe not. For some reason I've got the feeling that it isn't interested in making any contact . . ."

the one that didn't get away

The sun rises slightly above the horizon. On the lake nearby, a small boat skids along the surface of the water and drifts to a standstill as its passengers—an aged fellow and his 7-year-old grandson—ready their fishing tackle. They cast their lines into the lake and wait patiently.

Suddenly the old man's rod begins to jerk and the reel unwinds.

The ancient fisherman uses all his strength to pull the catch in and after he has bent the rod almost double a number of bubbles rise quickly to the surface.

And the water breaks and 14 eyestalks rise from the depths.

A huge black shadow engulfs the petrified pair, who, amidst desperate gurgles & screams, are plunged into liquid chaos—

—Tinted a bright scarlet . . .

Moments later Martin receives a call over his car radio informing him that there has been a double drowning on the lake. When he gets out of the car and returns to the covered truck, he finds Bradford at work in an attempt to communicate with the Creature. He is transmitting a mathematical code to the Creature's saucercraft.

"If this is the same kind of creature that engineered the ship, I'm sure we'll make contact," Bradford explains.

"You mean this could be just some kind of guinea pig?"

"Yeah—could be. There's one thing that worries me, tho."

"What's that, Doc?"

"If it is just an animal, why didn't the people that sent it here send some kind of message along with it? They must have known the thing would try to eat the first person who tried to reason with it."

"Maybe to them the thing is no bigger than a mouse," Martin suggests.

"Or maybe they don't care . . ."

The Creature on the tv screen, as if it had just heard the conversation appears to be grinning.

horror of the hootenanny

Looking into the moon's reflection in the lake, a group of teenagers decide to stage a private hootenanny on the beach, and as two young kids—Bill & his girl Laurie—become separated from the group, they unexpectedly find themselves confronted with a huge slimy creature, its "face" bristling with a kind of tentacle—like eyestalks, which emerges without warning from the lakeside bushes.

Laurie screams.

And is eaten.

The Creature, obviously looking for dessert, bursts out from the bushes and attacks the rest of the group, but one of the folksingers, even tho his face is distorted with terror, valiantly attempts to drive the Creature away . . . with his guitar.

And the Creature crashes down upon them.



They fought the horror that crawled out of the spaceship from the stars; fought—and lost!

danger: monster at large

Martin & the others stumble upon the scene of the horror. There is not a trace of life nor is there a single substantial clue.

Monsters don't leave fingerprints.

But by virtue of this fact Martin concludes that it may have some connection with the spacecraft. He & his companions quickly return to the temporary base, where they investigate the strange alien vehicle.

But by virtue of this fact Martin concludes that it may have some connection with the spacecraft. He & his companions quickly return to the temporary base, where they investigate the strange alien vehicle.

There are two harnesses within.

And only one Creature.

Col. Caldwell contacts headquarters and requests a helicopter search be made for the runaway Creature. Bradford is concerned with the safety of the alien Creature but the Colonel assures him that they will not kill it—unless necessary. Caldwell adds that if the Creature cannot be captured before nightfall, the area must be evacuated.

Helicopters & liaison planes conduct the search

but find it impossible to locate the Creature. Caldwell orders them to return.

stage fright

That night the waters of the lake splash and the Creature rises from the depths, its eyestalks quivering as it moves toward the shore. Soon it emerges from the water and crawls onto the beach near the famous Harrah's Club.

Meanwhile, inside the club, chorus girl Sherry parts company with her fiancé and changes into her costume in time for the next show. The rest of the girls assemble backstage in waiting for the curtain to rise and Sherry joins them.

The music begins.

Moments before the curtain goes up one of the girls is bumped by something offstage, hidden behind a second curtain. The girl thinks it's an overplayful admirer and whispers a discouraging word. She is bumped again.

But this time, before she can object again, the curtain is pushed aside and the Creature comes forth, descending upon the gasping girl as the others begin to scream. The girl is swallowed astonishingly and a thick, syrupy liquid flows out onto the stage.

Sherry is the next victim.

The chorines panic and run screaming from the



stage just as the curtain goes up, and the audience—thus introduced to the Creature—is terrified beyond belief. Suddenly the casino is filled with shouting customers, fleeing & gasping & running all over each other.

The security guards try to arrest the Creature—who failed to pay at the door when it came in—but forget to arrest its appetite.

The Creature devours the police and calmly vacates the premises.

the monster goes to the movies

Martin receives a call from Caldwell on his car radio. The Creature has been sighted at Harrah's and the defenses are being sent in to hunt it down.

The Creature continues to seek out victims. It crawls yecchily across the highway and into the woods and sights the bright glow of a drive-in mo-

vie screen. Attracted, the alien monster slithers toward it.

Near the rear of the lot a young couple has parked their car and are quite surprised to have the Creature invade the vehicle and digest its occupants. But they unfortunately don't have time to complain.

In moving toward the illuminated movie screen, the Creature accidentally terrifies a number of people in the automobiles, one of whom is idiotic enough to turn a spotlight on the alien monster. However, as the owner of the spotlight sees what is caught in the beam of light, he quickly regrets his mistake and leaps under the dashboard.

But the Creature, who doesn't particularly care for being put in the spotlight, apparently is not one to forgive human foibles. It advances with waving eyestalks & dripping mouth toward the car and pokes its slimy head thru the open window.

The occupant yanks one of its eyestalks.

The Creature howls.

And swallows him.



Behind-the-scenes shot. Girl peering out from beneath monster indicates it's not so bad being eaten alive after all. It took 16 men inside the creature to operate it; from the amused expression on girl's face, apparently only 15 were working while one was tickling her toes!

to the rescue!

Martin races to Harrah's Club, the siren on his patrol car whining mournfully, and asks one of the surviving security guards for the whereabouts of the Creature. The guard points to the drive-in theater.

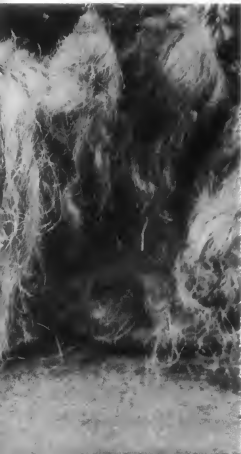
Instantly Martin speeds away in the direction of the drive-in, his car followed by a number of Army jeeps. They race to the entrance of the theater just as the Creature moves toward the screen.

Somehow the occupants of the cars have gotten an idea and they turn their headlights on the Creatures, who is rendered helpless amidst the array of spotlights, headlights & honking horns.

The jeeps skid to a stop at the rear of the lot and one of the soldiers immediately fires his bazooka at the Creature, its eyestalks waving crazily.

The Creature is blown apart!

The soldier who fired the fateful shot is visibly



A partner like this would be enough to give any pretty young actress Stage Fright!

shaken. Who would have believed a single shell could destroy the Creature?

Martin, Bradford, Caldwell & the others approach the fallen monster, which is now a mass of mangled cloth, matted skin & dripping slime. A thin cloud of dust hangs over the Creature as they examine its corpse.

Bradford notices a tiny metallic object in the Creature's body and pulls it out. He is astounded to find that it is but one part of a complex system of wires & tubes. Suddenly understanding crosses the Doctor's face and he hurriedly pushes his way thru the crowd.

terrifying discovery

Caldwell watches as Bradford scurries away, and he sends Martin out to investigate and lend a helping hand, if possible. Martin drives away in his car.

But he finds himself ensnared in a traffic jam. Bradford, meanwhile, speeds away to the location of the saucercraft. He leaps out and borrows



The Creeping Terror on Horrorwood Blvd.

a flame-thrower from one of the guards and then crawls into the spaceship.

All at once the Creature seizes him but he breaks free and bathes the monster in a sea of flames. Badly burned & groaning insanely, the Creature creeps out into the open in pursuit of Bradford.

Again Bradford fires the flamethrower at it and the Creature's skin bursts into flickering flames but the stubborn monster continues. Bradford is forced to fire at it in close-range, melting the monster's eyestalks but burning himself in the process.

The Creature collapses into a heap, a living inferno.

Bradford staggers away, his clothes singed & charred, his face blackened from the heat & fumes. Martin pulls up and rushes to him, aided by the owner of the flamethrower, and Bradford weakly explains:

"Martin, listen to me. These creatures . . . are

highly specialized test animals, not just guinea pigs, but walking laboratories . . . Every organ, every branch of its nervous system is wired to a transmitter . . . It's been analyzing everything it's eaten and relayed the data to a computer in the ship . . . Martin, there's a transmitter in the ship somewhere. Find it—you've got to destroy it! . . ."

race against time

Martin realizes the importance of Bradford's words and quickly goes into the spacecraft, searching its interior for a transmitter. At last he comes upon a delicate glass cathode which begins to whirr & glow.

Realizing that it must be the all-important transmitter, Martin tries desperately to smash it—to

destroy it before a message can be sent back to the planet of its origin.

But a parabolic disc emerges from the side of the ship and points off toward a cluster of far-off stars in another glittering galaxy. It glows as the message is relayed thru outer space.

Martin continues to beat the tube furiously with the butt of his gun but finds it useless. The seemingly fragile instruments will not even crack, and they continue to buzz until transmission is completed.

Exhausted & crestfallen, Martin staggers from the ship.

"I tried," he mutters sadly. "I guess they've beaten us . . ."

Bradford gazes up into the limitless universe and intones—

"Have they, Martin? I wonder . . . It's hard for us to comprehend the incredible vastness of the universe. Some of these stars you see appear to us now as they were before the beginning of the Earth. Many of them have been dead for millions of years. Who's to say how far our visitor had to come? Or if the world that sent them even still exists? Will they return, Martin?

"Only God knows for sure."

END



Once the star-beast has grasped you in its mouth by feet or hands or head there is no escape.

RRORSVILLE... HEADLINES FROM

Starting with DRACULA and going thru the variety of sequels made of this classic terror film, vampires have had a justly deserved reputation as the ultimate personification of terror, as blood-drinking & fearful creatures—the undead who rise from their coffins at night to prey upon unsuspecting citizens.

Now, with Boris Karloff's recent BLACK SABBATH, a new kind of vampire has been unleashed upon the fictional world of motion pictures—the "wurdalak."

There is one vital & important difference that marks the wurdalak apart from the ordinary, common garden variety of vampire . . . the wurdalaks drink *only* the blood of those they love . . . and they cannot be denied this end. What's more, each victimized loved one in turn becomes a wurdalak doomed to carry out the same mission.



reissued the whimsical film star's only German postwar picture, *THE LOST ONE*. Lorre's motion picture, made some 13 years ago, proved a considerable commercial failure—despite remarkably good reviews.

Said *THE LONDON TIMES* of *THE LOST ONE*: "DER VERLORENE (German title), which Mr. Peter Lorre has written, directed & acted in, was shown by the New London Film Society at the Scala Theater last night. The scene is a displaced persons camp somewhere in Germany, where the doctor in charge (Mr. Lorre) is himself perhaps the most displaced person of all. One evening he is reminded of his past by the appearance in the camp of a former Nazi agent now trying to escape justice under a false name, who had in the past been responsible for the doctor's own degradation from an eminent scientist to a half insane murderer."

THE TIMES also went on to note: "DER VERLORENE is more than just a condemnation of an evil system by showing its effects on one man: it is also a striking study in madness. Mr. Lorre has written himself a part perfectly suited to his gift for suggesting inner turmoil beneath a talkative & calm appearance. The photography has some fine moments but it is Mr. Lorre who dominates the scene and his production is marked by such effective touches as the doctor in his laboratory,



when the tragedy is only beginning, wiping his hand across his forehead and inadvertently leaving there a mask of blood.

However, good as the film was, the German public didn't go for it. Its box-office failure was one lamentable thing—but, almost as bad, was the blood, sweat & tears that took place during production!

"We shot the picture in Hamburg; it took us 2 months," the pudgy, pop-eyed star recalled. "There was always trouble; my co-producer died; one of the leading actors broke his leg; finally, one of the two copies of the film was destroyed by fire!"

All that . . . and then the film flops!

American audiences, unfortunately, haven't been scheduled to view *THE LOST ONE* this time around. However, if the film is well-accepted now in Germany, perhaps we can expect it to come across the ocean in a dubbed or sub-titled version.



Congratulations to the Chaney's, who will celebrate 27 years of marriage on October 1st. Lon and the very attractive Mrs. Chaney, a former model, have been thru some hard and literally starving times together.

"About 25 years ago, Patsy & I were really broke," Chaney said. "I was about to open in the play OF MICE AND MEN in the role of the halfwit, Lennie. My car had been repossessed by the finance company. Our furniture had been repossessed after our having paid 9 of 12 payments. We hadn't eaten in 48 hours. We didn't have a dime.

"On the strength of 14 curtain calls we borrowed \$20, got a good meal at the Brown Derby in Hollywood, and slept in a \$5 hotel room. No, we never got the furniture or the automobile back from the finance companies. We just went out and bought better ones.

The Chaney's have two sons—Ronald & Lon Jr. The 57-year-old actor is in *WITCH & WARLOCK*.

In memory of the late Peter Lorre who began his world career ("M") in Berlin, Atlas Films has

If you can't pass up a haunted house you'll want to see *THE GREAT RACE* despite the fact that it

HORRORSVILLE... HEADLINES F

isn't a real monster pic. But it does sound like the part Jack Lemmon plays will be a real kick in the head: he is an eccentric individual who dwells in what has been described as "a macabre lair of comic villainy, outfitted in Early Karloff. Amidst the diabolical decor are ponderous carvings & sketches from Dante's *Inferno*." *Eek!*

* * *

The Count Dracula Society, devoted to the serious study of horror films, recently celebrated the second century mark since the birth of Mrs. Ann Radcliffe, "The Mighty Mistress of Terror," in genuine Gothic surroundings in Hollywood. An invisible host named Irma played the piano and The Phantom of the Opera made a ghost appearance in the elevator as Carroll Borland, famed female spectre of *THE MARK OF THE VAMPIRE*, read the most chilling passages from Mrs. Radcliffe's bloodcurdling classic, "The Mysteries of Udolpho," to the members assembled around the banquet table—above which the lights mysteriously flickered & dimmed. Introduced to the gathering was Curtis Harrington, producer of the weird film *NIGHT TIDE*. Miss Borland; the Society's President, Prof. Donald Reed; and FM's editor were interviewed at length for a radio newscast taped at the Magic Castle.

* * *

Most fans of Vincent Price don't know how close they came to *not* seeing his latest thriller, *MASQUE OF THE RED DEATH*!



Alex Gordon Productions filed a suit in Los Angeles Superior Court asking that the picture not be released. Mr. Gordon has nothing against horror pictures, for he has made quite a few himself—*THE SHE CREATURE*, *ATOMIC SUBMARINE*, *VOODOO WOMAN*, etc.—but he claim-

ed that the film copied & used substantial parts & portions of a screenplay called *THE MASK OF THE RED DEATH* written by Mildred & Gordon Gordon.

When the issue came up in court, however, AIP prevailed. The judge studying the plagiarism charge got to see the film free!—and after viewing it rendered his verdict that the similarities were only coincidental to the extent that might be expected when both were based on the same story by Edgar Allan Poe.

Mr. Poe's opinion was not consulted, he being unavoidably absent at the time.

* * *

Richard Carlson, hero of *THE MAZE* & *MAGNETIC MONSTER*, was cast by producer-director Irwin Allen for the initial episode of 20th-Century Fox tv's *VOYAGE TO THE BOTTOM OF THE SEA*.

* * *

"It's for people who want to lose themselves in fantasy." This is how producer Danny Arnold describes *Bewitched*, one of the several new offbeat shows to come across the airwaves this season. He hastens to add, "it has little to do with witchcraft as they knew it in the old Salem days. It's a situation comedy with all the subtleties of magic that create the troublesome interludes in the life of a happily married couple."

Stars Elizabeth Montgomery, Agnes Moorehead & Dick York are, he feels, "glove-fitted to their roles." He admits tho, that the writing of this program is a strong factor that will decide if it can come back again in Fall of '65... or be a seasonal tragedy.

* * *

Auhrey Schenck, producer of *ROBINSON CRUSOE ON MARS*, thinks his most recent production could mark the start of another science fiction film cycle... and that very shortly, the astronaut lagging to replace the cowboy in modern film heroics.

Today's sci-fi films, he noted, will be different from those which developed out of the science fiction splurge of the 1950s. "They will have to be more scientific because even today's youngsters are hip to certain facts of life about space travel, exploration & logistics that weren't of such common interest & knowledge a decade ago."

The old cliches no longer hold, Schenck commented. Ingenuity is the key factor. Such films are no longer sci-fi today but should be considered "space pictures" and be treated with an eye toward authenticity & accuracy, altho some fictional treatment is still permissible, he said.

* * *

Lionel "THE MADDEST DOCTOR OF THEM ALL" Atwill's third wife, Louise, is writing her memoirs. She was also the first wife of the late Gen. Douglas MacArthur... and a few close friends predict that if she puts on paper everything she knows about Atwill & MacArthur, "it will shake some circles harder than that earthquake in Alaska."

GREAT HORROR FIGURE DIES

monster fighter
taken by death

THE fine old character actor of countless monster encounters is dead. "Van Helsing" is dead. With him has passed the man who fought the Frankenstein monster . . . warned of the curse of the 3700-year-old mummy. Im-ho-tep . . . battled the spell of Dracula's daughter. He was a man who stood in the presence of Death Himself (Prince Sirki) in **DEATH TAKES A HOLIDAY**.

Gone, at 82, leaving heavy hearts throout Monsterland but a wealth of wonderful memories, is

the dead old Dutchman who was born Van Sloun but was known to millions as Edward Van Sloan.

On the 4th of March, Edward Van Sloan's heart stopped beating. It was a broken heart at the end of his life for his beloved wife of 50 golden years of marriage had died a short while before; then—a tragedy from which he never recovered—his only son died. For this tired & grieving old man, Death was no doubt welcome, no matter how much we the living will miss him.



*Regards from Transylvania
J. Van Helsing*

Actual handwriting of the late Edward Van Sloan, above, written for all his fans the day after Thanksgiving, 1963.



As the famed Egyptologist Dr. Muller, Mr. Van Sloan warns of dire danger involved with **THE MUMMY**, 3700-year-old Im-ha-tep (Karloff).

tribute from his teen & mid-age fans

We had discovered, and published the welcome fact in the March 1963 issue of **FAMOUS MONSTERS**, that Edward Van Sloan was (at that time) still alive. As a consequence, scores of wonderful letters were written to the late actor, assuring him he was not forgotten, praising him for the power of many of his past performances.

One mother of several young monster fans wrote that her youngest son was so impressed by Mr. Van Sloan's kindly personality that the little boy regularly remembered the aged actor nitely in his prayers.

One serious teenager credited Mr. Van Sloan with interesting him in studying archeology, "because I was so impressed by you as the Egyptologist in **THE MUMMY**."

The actor's sister wrote, when she informed this magazine's editor that her brother had passed away, that he was greatly pleased with & immensely appreciative of all the fan mail that was showered on him during the final few months of his life. The many of you who had your letters forwarded by us can be gratified to know that, as the closing pages of his life were written, your expression of esteem brought happiness to a grand old man we all admired.

His was one of the great talents, wasn't it? He lent such an air of *reality* to everything he did. He brought such dignity to his roles, such authority. Ironical that the firsttime he ever saw himself



Edward Von Sloan, as Dr. Waldman, joins Collin Clive (monster's creator) and Dwight Frye (monster's tormentor) in overcoming the struggling form of Karloff. Of the 4 principals in the picture, only Boris Karloff is left today. And we hope we can repeat that statement for many years to come!

on the screen he wanted to scream and run away, he thought he was so awful! "Is that all you've learned about acting?" he asked himself, after appearing in 150 or more plays. But he was too critical of his work, for we of the monster clan recognized that here was a *man*. A man with a fantastic voice, one of the choice ones along with Karloff, Lugosi, Lorré, Rains: a man whose distinctive spoken words alone would have thrilled a generation had they never even seen him, only heard him on radio.

"Herr Frankenstein was interested only in human life—first to destroy it; then recreate it. There you have his . . . mad dream."

"Tscha, I cannot speak before a child! Come out under the stars of Egypt . . ."

To have heard Edward Van Sloan recite lines like those, to have seen him stand firm against

the horror of Dracula himself—these are magic moments for a life time.

stake-out on dracula street

The day after last Thanksgiving the editor of this magazine was in San Francisco where Mr. Van Sloan was born and died. He went to visit the actor. With him was Wendayne Wahrman, who wrote "Rocket to the Rue Morgue" in our current *FAMOUS MONSTERS YEARBOOK*—and G. John Edwards, a 15-year-old high school boy of the city, and one of the luckiest young monster fans there will ever be, for Gary is probably the only modern teenager who ever met Edward Van Sloan.



After the memorable visit, Gary—a typical boy monster enthusiast who might have been you—wrote up his impressions of that unforgettable occasion, and we publish his account herewith:

A faint, greenish-yellow haze clung around the full moon overhead as we cautiously made our way to the ghastly mansion that lay before us. We stepped into the grim graveyard and, moving aside a tangled, ancient wolfbane bush, were greeted by two fearfully baying wolves which darted out at our heels, held at arm's-length only by a rotting cord.

We saw in the distance a single, withering wolfbane blossom.

Then we advanced with apprehension to the huge iron door of the eerie abode, tapping 3 times with the cloven-hoof door-knocker. After a moment of welcome silence, Prof. Abraham van Helsing opened the door and bade us welcome . . .

That sounds reasonable enough, doesn't it? It certainly fits the atmosphere, but, in all actuality, that wasn't the way it happened at all. When Mr. Ackerman, Dayayne Wahrman & L'il Ole Me visited Edward Van Sloan, the venerable old actor of such notable fame in films like *DEATH KISS*, *DELUGE*, *MAN WHO RECLAIMED HIS HEAD*, *BEFORE I HANG*, etc., it was a shock to me that the great Van Helsing lived in such contrasting surroundings:

It was not too long after noon, and the sun shone brightly overhead as we made our way anxiously to the little cottage that lay before us. We stepped into the flowery garden and, passing a few rosebushes, were greeted by two playful, barking dogs, who tagged along beside us.

We noticed nearby a single rose in bloom.

Then we advanced with rising anticipation to the large wooden door of the cottage, knocking several times. After a still moment, Edward Van Sloan opened the door and bade us enter . . .

The house was quiet & homey. Mr. Van Sloan (who revealed that his name was originally spelled *Sloun*) sat in his favorite armchair, and we sat around him, listening raptly to his tales of wonder.

Mr. Ackerman had earlier sent several copies of *FAMOUS MONSTERS*, along with a note concerning our arrival, but Mr. Van Sloan had misplaced the package, laying it aside in the mistaken belief that it was from someone else and nothing to be opened at once. Thus, he was surprised to see us, and we, fearing that he might shun publicity or chase us away, were equally surprised to find that he enjoyed our company and was happy to talk about The Old Days.

million memories

Editor FJA had with him several stills from the early films of Mr. Van Sloan and he handed them to me to glance at. I recognized a shot from *AIR HAWKS* (1935), with Ralph Bellamy, several scenes from *THE MUMMY & DRACULA*, and a shot or two from *FRANKENSTEIN*. I returned them to Mr. Van Sloan's old fan, who went over to the actor and showed them to him. As Mr. Van Sloan reclined in the chair, FJA knelt down beside him, looking up at the aging "Van Helsing" with his eyes lighted up like a Christmas tree, smiling admiringly at him as if he were seeing Santa Claus for the first time. Every moment or





Moments before his death, in Universal's **FRANKENSTEIN** of 1931, the late Mr. Van Sloan feels the pulse of Boris Karloff as the monster who is about to strangle the life from him.

VAN HELSING DEFIES THE



SINISTER COUNT DRACULA



two Mr. Van Sloan would strike out with his finger, tapping the still that brought to mind endless little anecdotes.

Then Mr. Van Sloan began to embark upon a tale of how he was given the role of Van Helsing in *DRACULA*:

Before the filming of *DRACULA*, he had been appearing frequently on the New York stage in Broadway productions, but, startling & strange

as it may seem, he had preferred *comedy* roles! One day when the publisher Horace Livright was attending one of the performances, he saw Mr. Van Sloan and immediately shouted "That's him! That's the man to play Van Helsing!" As a result, shortly after, Mr. Van Sloan appeared on stage as Van Helsing and thus became associated with similar supernatural roles, all brought on in response to Mr. Livright's exclamation!

dracula & frankenstein

He also told of a change that had occurred during the shooting of DRACULA. On the stage, the famous shock scene wherein Van Helsing confronts Dracula with a betraying mirror did not involve a small mirror-box at all. It was, indeed, a large, full-length wall mirror, and when it was revealed, Dracula tossed a vase at it & shattered it. Van Sloan thought the latter action much more dramatic.

Suddenly, Editor Ackerman brought up the fact that Mr. Van Sloan's portrayal of Dr. Waldman in FRANKENSTEIN was still vivid in his mind. He readily recited from memory the famous lines of the film:

Dr. Waldman, I learned a great deal from you at the University, about the violet ray, the ultra-violet ray, which you said was the highest color in the spectrum. You were wrong. Here in this machinery I have gone beyond that—I have discovered the great ray that first brought life into the world!

quoth Dr. Frankenstein.

"Oh," replied Waldman, "—and your proof?"

"Tonight you shall have your proof. At first I experimented only with dead animals, and then a human heart which I kept beating for 6 weeks. But now . . . I am going to turn that ray on that body . . . and endow it with life!"

1931:

lugosi as frankenstein!

None but a few of the most deeply studious scholars of the history of film monsterdom have ever been aware that test footage of *Bela Lugosi* as the Frankenstein monster was actually shot in 1931 . . . before Karloff! To this day no single photograph of Lugosi in the make-up has ever been uncovered . . . not even the scrapbooks of Carroll (Luna) Borland, Hope (last wife) Lugosi or Bela Lugosi himself have revealed such a prized foto.

But suddenly—shockingly—we found we were in the presence of a man *who was there!* Who saw Lugosi in the make-up! Who in fact PARTICIPATED WITH HIM IN THE TEST REEL!!!

As result of tremonstrous blow on the head, hit him by "Dr. Woldman", down went the monster for the count of Franken's-ten!





Confronted by the monster, Dr. Waldman bravely stands his ground, syringe in hand, ready to give the creature knockout drops, in **FRANKENSTEIN**.

FAMOUS MONSTERS OF FILMLAND



Many of you will remember that this scene from **THE GOLEM** is almost duplicated by a scene of a little girl with **Lan Chaney** as the Frankenstein monster in **GHOST OF FRANKENSTEIN** (Universal 1942).

It was a moment almost like meeting Mary Shelley herself and hearing from her own lips how she created "Frankenstein!"

There was a hushed silence, as tho waiting for the first weird chord from the organ of the Phantom of the Opera; a hushed silence except for the beating of 3 hearts, plainly visible in the throats of Mr. Ackerman, Wendayne Wahrman and myself.

"Lugosi was made up," Van Sloan revealed, "to look like . . . *the Golem*!"

"His head was about 4 times normal size, with a broad wig on it.

"He had a polished, claylike skin."

In the late Mr. Van Sloan's opinion, the monster looked "more like something out of **BABES IN TOYLAND**" than a fiend from **Monsterland**.

What Bela Lugosi's opinion was we shall probably never know.

As of this writing, the director who made the test reel is still alive . . . and so is the make-up artist. One has a very sick wife, the other is himself

quite ill; but we are hoping that it will be possible to interview one or the other or both of these gentlemen and learn more facts about the Lugosi Frankenstein Monster.

Watch the pages of **MW** or **FM** for further developments!

meanwhile, back at "van helsing's"

Mr. Van Sloan continued with his memories. "Boris Karloff was not at all pleased with the part of the monster, originally," he said. "When he saw the rushes of the picture he numbed unhappily to me that the film would ruin his career. But I told him, 'Not so, Boris, not so! You're made!'"

And indeed he was. **FRANKENSTEIN** was the monster that made a man . . . an actor . . . a lifelong career.

"Here's something your readers will not know," said Mr. Van Sloan. "During the filming of **FRANKENSTEIN**, Karloff was forced to wander about the set wearing a *blue veil*, not because the make-up was really that horrible but because Universal was keeping the monster's appearance secret until the film's release."

We all tried to convince Mr. Van Sloan that he should make a comeback in motion pictures, that modern horror films sorely needed more actors of his background & stature, but he sadly replied; "I'll tell you the truth, I couldn't walk more than a block outside my house—my heart has disintegrated."

As the time for our reluctant departure drew near, Miss Wahrman asked Mr. Van Sloan if she might take some pictures and he, a true trooper to the end, arose and excused himself a moment while he went into another room to change to a more suitable suit of clothes. While he was absent, we 3 took advantage of the time to look around his livingroom at various oddities:

A mirror in the home of Van Helsing, probably used to reveal Dracula as a vampire . . .

A small statue resembling Anck-es-en-Amon, the bride of the Mummy . . .

Then Mr. Van Sloan reappeared and we got into our places for the pictures. One, in which Mr. Van Sloan stood between "Mr. Filmonster" and myself, particularly amused me because our editor instantly captioned it: "Three generations."

It had been a fascinating afternoon, a never-to-be-duplicated day in the now-extinguished life of a man who had known Karloff, Lugosi, been directed by Tod Browning & James Whale, appeared with Claude Rains—even acted in a Willis O'Brien film!

His face was more craggy and wrinkled by the passage of time but his hair was not even as gray, in his 80s, as it had been made up to appear in many of his elderly roles. His mind was alert, his memory excellent, his sense of humor keen.

As we left with our thanks for a unique experience, Mr. Van Sloan shook hands with me and offered some advice which still rings vividly in my mind. They were the last words any of us ever heard spoken by Mr. Van Sloan, and they were a motto of his which might serve as his epitaph:

—Always take your work seriously, always take your trade seriously, but never, never take yourself seriously.



Paul Wegener as **THE LIVING CLAYMAN, THE GOLEM** (1920). This article describes the remarkable relationship between this Golem and—Bela Lugosi, as revealed by the late Edward Van Sloan.

the films of EDWARD VAN SLOAN

ABE LINCOLN IN ILLINOIS/Dr. Barrett
AIR HAWKS/Shulter (Sci-fi, with Ralph Bellamy)
BEFORE I HANG/Dr. Ralph Howard (with Karloff)
BEHIND THE MASK/Dr. August Steiner & Dr. Munsell (with Karloff)
BETTY CO-ED/A. J. A. Woodruff (Last film; Columbia '46)
BILLION DOLLAR SCANDAL/Carp
BLACK ROOM/Doctor (with Karloff)
CONSPIRATORS/Dutch Underground Leader (1944 version)
CROSBY CASE/Lubeck
DANGER ON THE AIR/Dr. Sylvester
DEATH KISS/Tom Avery (with Lugosi)
DEATH TAKES A HOLIDAY/Dr. Valle
DELUGE/Prof. Carlyle (Sci-fi)
DOCTOR TAKES A WIFE/Dr. Burkhardt
DRACULA/Prof. Abraham Van Helsing (with Lugosi)
DRACULA'S DAUGHTER/Van Helsing
END OF THE ROAD/Judge
FORGOTTEN COMMANDMENTS/Doctor
FRANKENSTEIN/Dr. Waldman (with Karloff)
GRAND EXIT/Klover
GRAND OLD GIRL/Holland
ILL FIX IT/Parkes
INFERNAL MACHINE/Prof. Hoffman
IT'S GREAT TO BE ALIVE/Dr. Wilton (Sci-fi)
LAST DAYS OF POMPEII/Calvus (Willis O'Brien film)
LAST MILE/Rabbi

LIFE OF VERGIE WINTERS/Jim Winters
MANHATTAN MELODRAMA/Capt. Swenson
MANHATTAN PARADE/Lawyer
MAN'S WORLD
MAN WANTED/Manager
MAN WHO FOUND HIMSELF/Doctor
MAN WHO RECLAIMED HIS HEAD/Business Man (with Claude Rains)
MASK OF DIJON/Sheffield
MILLS OF THE GODS/Komeoski
MISSION TO MOSCOW
MUMMY/Dr. Muller (with Karloff)
MURDER ON THE CAMPUS/Prof. C. Edson Hawley
PENITENTIARY/Dr. Rinewulf
PHANTOM CREEPS(Serial, with Lugosi)
PLAY GIRL/Moffat
RIDERS OF THE RIO GRANDE/Pop Owens
ROAD GANG/Chas. Dudley, Lawyer
SCARLET EMPRESS/Herr Wagner
SECRET 7/Prof. Holtz
SHOT IN THE DARK/Prof. Bostwick
SILK EXPRESS/First Associate
SINS OF MAN/Austrian Army Doctor
STORM OVER BENGAL/Maharajah
STORY OF LOUIS PASTEUR/Doctor
SUBMARINE ALERT/Prof. Bergstrom, inventor of secret radio transmitter
THUNDER BELOW/Doctor
TRICK FOR TRICK/John Russell
VALLEY OF HUNTED MEN/Dr. Steiner
WOMAN IN RED/Foxall
WORKING MAN/Mr. Briggs

THE PUBLISHERS OF FAMOUS MONSTERS
PRESENT

monster world

No. 1, Nov.

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FRANKENSTEINS

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DOCTOR
of the
HORROR
FILMS

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BEAST AMOK ON
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OF MAN-MONSTER!**

**STUDENTS VICTIMS
OF TERROR-BEAST!**

Maniacal monster
on bloody trail of destruction...
every co-ed beauty prey to his
fang-slashing passions!



MONSTER

ON THE CAMPUS

**at this college they
learned knowledge-
knowledge of some
thing too horrible
to be believed!**



A minute ago it was smaller than a hummingbird, this dragonfly that has feasted on irradiated blood and grown big enough to attack a man!

terror from the past

The time was 1958. If you were listening to your radio, suddenly you heard a screeching announcement that went something like this:

"It happens before your terror-tortured eyes!

"Campus co-ed becomes captive of monster created in college laboratory . . . students become victims of mysterious beast . . . in the terrifying story of scientific secrets discovered but not controlled."

"MONSTER ON THE CAMPUS!"

"See the incredible aftermath of an innocent

TEST TUBE TERROR-BEAST AMOK IN COLLEGE LAB!

MONSTER ON THE CAMPUS



experiment that went wrong . . . making every student in the college prey to the fang-slashing fury of a strange monster.

"You'll shriek with terror as you see it happen before your eyes.

"An unforgettable experience in horror!"

the horror sweepstakes

"The latest entry in Hollywood's horror sweepstakes," they called it. "For sheer shock value," they promised, "and the shocks come hard & fast, **MONSTER ON THE CAMPUS** is guaranteed to keep even the most jaded thrill-tale lovers riveted to the edge of their movie seats.

"As it unfolds its terrifying story of a college scientist who dares to delve too deeply into some of nature's most frightening secrets, **MONSTER ON THE CAMPUS** gives Arthur Franz an opportunity to take his place in the Hall of Fame of film villainy."

monstrous mutations

Dr. Donald Blake (*Arthur Franz*) experiments with the body of an ancient fish, a living link with the past called a *coelacanth*. His results lead him to believe that he has discovered a powerful substance which creates monstrous mutations in living things. A touch of the mysterious serum turns the gentle dog of student Jimmy Flanders (*Troy Donahue*) into a *savage wolf*!

murder & mutilation

When Dr. Blake accidentally cuts himself on one of the weird fish's saw-like teeth, he falls ill and is taken to his home by nurse Molly. Several hours later, the doctor's girlfriend visits him and is horrified to find his quarters a shambles . . . and, discarded in the wreckage like a toy doll, the dead body of Molly.

The police would have blamed Blake for the kill-

ing and held him on suspicion of murder but for one thing!

The fingerprints on the dead woman's body were of a *huge half-human hand*!

growing horror

Later, in the lab, young Jimmy and his girlfriend note a dragonfly alight on the body of the *coelacanth*. After feeding on the fish for a few minutes, the dragonfly grows into a veritable *dragon* of a fly, a full 2 feet in size!

Dr. Blake, also observing this amazing transformation, realizes his secret suspicions have been confirmed. His theories now need only human experimentation.

The doctor retreats to his mountain cabin, where he daringly injects his own body with his serum.

He is transformed into a monster!—for the second time.

the maid & the monster

Pretty Miss Madeline, fiancée of the doctor, becomes the typical maiden in distress when she comes to the cabin, seeking her sweetheart, and finds instead—the horrible "throwback." Dr. Blake has become like a man of the cavernous days.

The prehistoric monster-man pursues Madeline. She flees for her life, down the mountain.

Fortunately, Jimmy & Sylvia, no longer obliged to keep the doctor's secret, have called the police, and in the nick of time the authorities arrive.

The police rescue Madeline from the menace of the man-beast, and kill Dr. Blake in the ensuing struggle.

As he dies, there is a Dr. Jekyll & Mr. Hyde type finish!

The grotesque features of the ferocious beast-man return to normal.

In death he is once again kindly Dr. Blake, monster no more.

horror plus

Horror "touches" in the film were handled by Russell Metty, ace movie cameraman. His eerie tricks, it was told, added immeasurably to the



The heroine faints as the Creature from the Campus carries her off in its huge hairy paws.



The beastman goes berserk and attacks the woman he loves!

horror element of this mystery thriller. "A gent who specializes in adding the gruesome pictorial touch to a script already replete with spine-tingling situations," it was reported, "Metty created eerie shadows in the backgrounds and added other effects that are necessary & elemental tricks in

horror picture photography."

Jack Arnold, who directed **THE INCREDIBLE SHRINKING MAN**, directed it, and David Duncan, who screenplayed **THE TIME MACHINE**, wrote the movie script.

Watch for its revival on TV!

END

MYSTERY PHOTO

DEPARTMENT

DO YOU RECOGNIZE HIM?

THE VAMPIRE OF PARIS! In the tradition of Max Schreck, Bela Lugosi, John Carradine, Lon Chaney, Francis Lederer, Christopher Lee—who all have one thing in common; they have played out-mos from Transylvania—we present a human vampire whom you may not recognize so readily.

This Vampire of Paris didn't meet up with Guy Endore's famous "Were-wolf of Paris" in the picture but he did share a shock-spot with the evil Mr. Hyde who (in color) made a brief appearance in another part of the film—which was pretty fantastic without being an outright fantasy.

Clues: the star in the cameo role of Mr. Hyde was one of the 2 best men on earth in **THE WORLD, THE FLESH & THE DEVIL**. And the vampire gentleman whose portrait is presented here once was involved with such sad doings to a certain bridge that it made a river Kwai—I



Least Issue's Mystery Pic?

We Hope you guessed it was from a Bab-job about a ferocious four-legged fur-beeling feline (**THE CAT**). AND a cowardly little bird (he was yellow: **THE CANARY**)!

MAKING MONSTERS

the professionals show you how!

Our new feature has caught on like wild-fire. Er—wildfire.

As scores of new boys & girls daily, here & abroad, experiment for the first time with grease pencils, powder, nose putty, spirit gum, artificial hair, etc., new monsters are on the march all over the world.

In the spirit of Jack o'Lantern time and in the

footsteps of Chaney & Karloff, young fright artists will be turning themselves into every kind of creepy-crawly thing from living scarecrows to undead vampires.

Here, in the 3rd of our brand new exclusive series, we reveal how the Hollywood make-up artists accomplish their movie monster magic.



Victim of vampirism is actor Onslow Stevens in *HOUSE OF DRACULA* (Universal 1945). Here make-up artist Joe Hadley is seen putting the final touches to Stevens' appearance as the psychopathic scientist. His hair has been artificially grayed by powder, his face whitened in the same manner. Heavy greasepaint has been applied under & around his eyes. An artificial beard has been added. And now, before he goes before the camera to meet up with John Carradine as Dracula, Lon Chaney Jr. as the Wolfman and Glenn Strange as Frankenstein's monster, the expert hand of Mr. Hadley deepens a line in his brow by darkening it with greasepoint.



Famous make-up artist Harry Thomas, long time in the business of creating monsters and fashioning fright-masks, here applies collodion over three-fourths of the face of man-mountain Tor Johnson. This was for a role in **REVENGE OF THE DEAD**, title later changed to **NIGHT OF THE GHOULS**. "Blood" on Tar's arm is an artificial colored liquid which can be purchased at most magic shops. Weird eye is painful large contact-type lens and is not recommended for amateur use by youngsters.





30 years ago! On the 18th of May, in 1935, the late great Colin Clive (the original Dr. Henry Frankenstein himself) sat on a sound stage at MGM studios and had colloidion liberally applied to his hands & wrists to give the appearance of their having been severed and sewed back together again. This was the same year that Clive acted in *BRIDE OF FRANKENSTEIN*. Here he is being made up for his role opposite Peter Lorre in *MAD LOVE* (remake of *THE HANDS OF ORLAC*).



Two of the Greatest of Them All: Boris Karloff & Jock Pierce. With the thin rubber top-piece (worn like a skull cap) firmly in place, and the hair partially applied to it on the back & side, Pierce proceeds to build up the frontal bones. His master fingers mold a ridge across Karloff's eyebrows & the bridge of his nose. Soon Karloff will become recognizable as the monster as he appeared in SON OF FRANKENSTEIN, Universal 1939.

END

IT'S HERE! GIGANTIC FRANKIE



FRANKENSTEIN

AURORA'S ALL PLASTIC ASSEMBLY KIT

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FAMOUS MONSTERS OF FILMLAND

myths of MISTER MONSTER

In offering this excerpt from his bookscript to *FM*'s readers, Mr. Gladwin expresses the hope that "this article will help clear up many of the questions & myths concerning the stage & private life of Lon Chaney."

Way back in 1959, in our 5th issue, young reader Lee A. Gladwin won our First Make-Up Contest by his professional approach to recreating the legendary "naked face of fear": Erik—the *Phantom of the Opera*!

Lee fell in love with Lon—with the amazing life story of the Man of A Thousand Faces. For 5 years he has devoted himself "to research for the first booklength biography of

Chaney." During this period, he tells us, he has come to the conclusion that "the further we get from the time of his death, the further we get from the truth. Even *FM*," he says, "has made some mistakes, but always based on misinformation of an earlier date."

Our author feels that after countless hours of research "and personal experimentation" he has "come up with some of the facts concerning Chaney's life but there remains much to be found out." He tells us: "All the articles by & about Chaney amount to only a small volume and his family & directors have kept silent about his private life."



...new light on the
Life of Lon Chaney Sr.



The Legendary Lan—with the Make-Up Kit of a Myriad Menaces. Never was so much miraculous transformation achieved with so little material. From this Bottomless Box of Bewitchment come Mr. Wu ... the Phantom of the Opera ... Quasimodo ... the Unhappiest of the Unholy 3 ... and scores of other scar-faces & score-faces ... all born in the unique brain of the super-stair destined to shine forever.



Lon cost long **SHADOWS** of Chinese terror in this Oriental thriller of 1922 and that's no Tong-in-cheek statement!

THE greatest question & myth is that of the secret of his make-up. Chaney is partially responsible for this mystery: "There are tricks in my peculiar trade," he said, "that I don't care to divulge any more than a magician will give away his art. In **THE PHANTOM OF THE OPERA** people exclaimed at my weird make-up. I achieved the death's head of that role without wearing a mask. It was the use of paints in the right shades and the right places—not the obvious parts of the face—which gave the complete illusion of horror.

"My experiments as a stage manager, which were wide & varied before I jumped into films, taught me much about lighting effects on the actor's face and the minor tricks of deception. These I have been able to use in achieving weird results on the screen. I've never worn a mask in my life, save at Halloween parties. It's all a matter of combining paints & lights to form the right illusion.

"Since falling heir to the odd & ugly roles of drama in pictures, I'm supposed to have evolved some magic process of malforming my features & limbs. It's an art, but not magic."

the answer?

Perhaps the answer lies in the last paragraph. It was all a matter of logic, study, practice & much experimentation. As a boy working with props in the old opera house in Colorado Springs, Colo., he used to watch such greats as Richard Mansfield thru a crack in the dressing-room wall. From the great actors that passed thru town, he was able to learn enough of make-up so that he could spend his early morning hours practicing with paint & liner.

During the time he was beginning as an actor on the sets in Hollywood, he continued his experiments with paints. If there is some mystery as to how he achieved certain colors & hues, it's not because he was being secretive about his experiments: the combined odors of the alcohol lamp & melting greasepaints were too much for anyone else to take; consequently, Lon experimented & suffered alone.

Another good reason for experimenting with make-up was that he realized that a character



People who saw this pair in 1927 had quite a fright in LONDON AFTER MIDNIGHT.

actor had a better chance of staying in films than a stereotyped actor.

tortures of the '20s

His approach to make-up problems of his roles was based on a logical approach. Since he lacked the latex "props" of our day, he could not readily achieve great facial or body distortions: too much putty on his face would have shown up even in those old films. He began by studying his character thru reading about the subject and observing various people on the street. Next, he worked up sketches until he found one that would be suitable. If a great deformity were called for, he had to figure ways of artificially distorting his body so as to assume as much of the desired shape as possible: for example, the role of Quasimodo called for a hunchback. Chaney worked up a harness of straps and a breastplate to double him up, to literally bend his spine. Once this was done, he added shoulder pads, a 70-pound hump and a canvas covering to complete the effect. The object was always to make the body conform as much as possible to the subject's, and then to build on that base.

3 unholy myths exploded!

Among the myths floating around concerning his best known make-ups are the following:

Chaney used collodion over his eyes to achieve the effect of cataracts—Collodion is a liquid which would not form its "new skin" when in contact with an area as moist as the eye. Actually, he used the membrane of an egg whenever he wished to perform a role such as "Old Pew" in TREASURE ISLAND or the half-blind scarfacer of THE ROAD TO Mandalay. This trick was not new with him. It was a much-used technique at that time.

Chaney used bobby-pins to widen his nostrils for such roles as Erik & Quasimodo—It is not likely that he ever used bobby-pins, and there are several reasons: a) They often slip out of place and would have been a source of many retakes, b) There is always the danger of their falling into the nasal cavity, c) If the tape slips off the tips of them, the jagged edges are quite capable of cutting the sides of the nostrils. In point of fact, Lon often used the tips of rubber cigar-holders (a study of the nostrils of Chaney as Erik will confirm this). He did, however, use a fish-hook to pull up the tip of his nose for the part of Erik.

Chaney used discs to raise his cheekbones in THE PHANTOM OF THE OPERA—This is, perhaps, the most popularly accepted myth. Discs would have had to be placed at the outer edges of the teeth next to the cheeks, which would mean that slight bulges would be seen in the cheeks adjacent to the lower jaw. The discs would not fit between the cheekbone and the fleshy area next to it and the result would be bulges below the desired area. A close study of his pictures will reveal that neither is true. In reality, Chaney built the cheekbones out slightly with putty and completed the effect with perfect combinations of base, liner & highlights.



Chaney as the Inhuman Vampire of LONDON AFTER MIDNIGHT.



Quasimodo strikes again! (1924)

The Man of Many Miracles—the Immortal Lan Chaney as "Frag," the contorted cripple, in **THE MIRACLE MAN** (1919).



His mind on the verge of madness in **MOCKERY** (1927).

death myth

One of the more recent myths is founded on the filmed life of Chaney. In the film, Chaney died with his family about him after giving his son his make-up box. When he died at 12:30 a.m. on 27 August 1930, he was attended only by a nurse. As to his having given a make-up box to his son, it would have had to have been prior to this. A report of his activities on his last day does not confirm the movie version.

for "little monsters"

Among the questions inevitably raised is that of his "unhappy childhood," during which he left school in his 4th year to care for his mother, who was crippled with rheumatism. To those who believed he had been an unhappy child he said, "It isn't true that I had an unpleasant childhood. I was a pretty good football player and played a fair game of baseball. I had a lot of friends, too. For some reason, people want to sympathize with me, having gotten the idea that I was an unhappy kid. That's the bunk, I don't think my childhood is really unhappy, for youth has boundless optimism and an infinite capacity for achieving happiness under any & all circumstances."

So the next time your youthful troubles seem "monstrous," recall the image of the Clown at Midnight and paint a smile on your face and grin & bear it!

END

One last word: I would have preferred a rendition of Lugosi from the original DRACULA rather than as he appeared many years later in A&C MEET FRANKENSTEIN but the cover was nevertheless very effective and Russ Jones is a welcome addition to your art staff!

LEN SHIDEMAKER
New York City, N.Y.

HELP!

Could you give me a little assistance on the matter of a film? I saw a film once where almost all but one family are left on earth. There's a guy dressed up like an ape except he's got a space helmet on and he got a bubble machine. In the end, the whole thing winds up as a dream. Could you tell me the title and plot of this story? (Title, yes; plot, no. You have described its gistless plot about as well as anyone could. Title was ROBOT MONSTER, a 3D film of 1953 which we seem to remember was later re-released in 2D as MONSTERS FROM THE MOON.)

In my opinion the "Bride of Frankenstein" was, and still is, the best article ever to have appeared in FM. Every question about the film was answered and interesting little bits of information were welcomed.

Is it possible to have more of the "These Were Their Lives" stories?

I have read almost every issue of FM and it is the only magazine, monster or otherwise, that I would go out of my way to get.

STEVE ROSS
Paramus, N.Y.

WHODUNIT? HOUDINI!

I was reading a book called "Houdini, the Man Who Walked Through Walls." When Houdini decided to become a movie star in 1919, his first movie was THE MASTER MYSTERY. It was a serial and played for 13 cities. In it was a robot, a giant man-shaped creature of steel called, simply, The Automaton. It was defying bullets & crashing thru doors like matchwood to place Eva & Locke (his girlfriend & Houdini) in jeopardy. It was probably the first film to use the robot theme, which has since had a good workout in science fiction. (We believe researcher Walt Lee has come up with some surprises along the robot line, which will appear in his following to his original Checklist of sci-fi & fantasy films.) The Automaton as presented in the film may well have stemmed from The Golem of Jewish folklore, a monster made of clay and brought to life by cabalistic magic. The Automaton had electric light bulbs for eyes. Locke invented an explosive gas bullet which penetrated the steel body of the robot and thus "killed" it. The metal monster had a truly terrifying impact, at least for the small fry. As a horror film it was a success.

FRED LONG
Hinton, W. Va.

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Monsters OF METROPOLIS

all new! preview report on a
stupendous adventure in horror
--10,000 years from now!

It is the fantastically far distant year of 12,000 A.D.!

Across a burning desert waste, a hell-hot land of volcanic sand, a small band of future-men struggle. They are led on their mysterious mission by an old old man.

The torturous trip is too much for the old one.

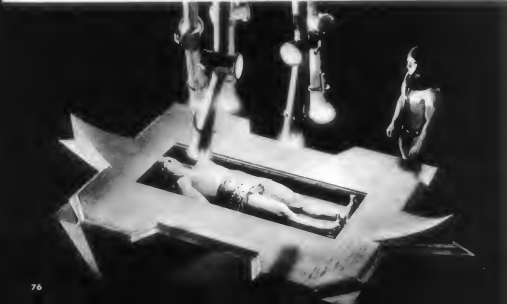


The Huge Horrible Hairy Mad GIANT OF METROPOLIS and the Great Bare-Handed Battle between him and the Danger-Defying Hera of the Picture, the Man Named Obro,



At the mercy of the curiously clad warriors of Metropolis, Obro wonders what is in store for him at the hands of these captors who almost resemble robots in their strange helmets & gorments.

Beneath the dread radioactive rays of the Immortality Experimentation Machine! Obro's mind is a whirlpool of horror as he closes his eyes to keep from being blinded. Life—or death???





His face & body covered with 3d Degree Burns, this creature which once was human is the horrible result of an angry command from King Yotar of Metropolis, Dictator of Life & Death.

He dies. But not before he has revealed the secret of the expedition to—Obro.

Obro the giant (*Mitchell Gordon*), mightiest man on earth . . . 10,000 years from now.

After the old man's death, Obro leads his men on . . . on to a fate of which they have not dreamed.

A violent volcanic storm erupts!—filling the air with branding blasts of burning sands. The men panic, stumble about blindly in pain & dismay, one by one fall down before the force of the fiery phenomenon. And those who fall, never rise again. One by one they succumb to the desert sands, to die.

Only Obro the gigantic survives.

Only to be overpowered by minions of Metropolis!

the cruel king's creatures

Struggling for his freedom, Obro is dragged before Yotar the cruel, King of Metropolis.

Metropolis! Fabled city of super-advanced civilization where science reigns supreme and all secrets of nature are known to the inhabitants except the last, the most important of all—the secret of immortality.

King Yotar is determined to have the secret at any cost. He plans to make his own son the world's first immortal man. Yes, Elmos shall live forever—if his father is successful.

To this end, King Yotar plans to sacrifice his new captive—if necessary. Obro shall be the subject of all the immortality tests, no matter how dreadful they may be.

During his enforced stay in Metropolis, Obro at one time encounters a pack of fiendish dwarves, horrible misshapen but powerful men who dart & dance about him like savage wolves. The frightful way these monstrous killers have of dealing death is by biting their victims to bloody shreds!

peril upon peril

Obro narrowly escapes death at the teeth of the small assassins, only to be confronted by a new menace—the Giant of Metropolis!

The huge hairy monster of Metropolis is not only as powerful as Obro but—he is mad!

The battle between Obro and the mad Giant is a terrible sight to see & hear, packed with grunts & groans, screams & moans, and—finally—death for one of the mighty wrestlers.

Obro—lives.

terror & torture

Now Obro must undergo the weird experiments devised by Yotar's scientists, experiments aimed at prolonging the life of man—even if they shorten the life of Obro.

Fortunately for Obro, he finds favor in the eyes of Queen Texon, the second wife of Yotar, who saves him from torture & death.

And there is a lovely princess, named Mesede, who falls in love with Obro.

But—is that Obro's heart which is trembling—or the earth itself?



As the minions of Metropolis pin him to the earth with their strong but deadly hand-weapons, the future looks very dark for Obro.

the end of metropolis

Suddenly, there is a tremendous earth tremor!
The very foundations of the super-scientific
city of Metropolis rock.

Roll.

Flash fires break out!

Dams & floodgates burst, drowning thousands
like rats in a maze!

The crust of the tired old earth crumbles in the
greatest cataclysm since legendary Atlantis sank
beneath the waves thousands of years before.

Mad Yotar . . . his evil son . . . all the doomed
people of Metropolis disappear into the depths
of the sea.

And Obro?

You must see for yourself!

END

STOP! WE INTERRUPT THIS MAGAZINE TO BRING YOU AN ANNOUNCEMENT TO MAKE YOUR BLOOD RUN COLD! THE PUBLISHER OF **FAMOUS MONSTERS**—A GUY NAMED **JIM WARREN**—IS NOW MY PRISONER! AS YOU READ THIS HE IS CHAINED TO THE WALLS OF MY DUNGEON, WONDERING WHAT DIABOLICAL PLANS I HAVE IN STORE FOR YOU READERS OF **FAMOUS MONSTERS & MONSTER WORLD!** AND NOW, MY LITTLE FIENDS, I AM COMING AFTER **YOU!!** YES, I'LL BE LOOKING FOR YOU—IN A FRIGHTENING, NEW AND DIFFERENT MAGAZINE CALLED **CREEPY!** **CREEPY** WILL BE A HUGE 48-PAGE BLACK AND WHITE COMIC MAGAZINE—FANTASTICALLY DRAWN BY THE MOST EXCITING ARTISTS IN THE DUNGEON! **CREEPY** WILL PRESENT TO YOU, DEAR READER, THE WILDEST, WEIRDEST AND MOST MIND-WARPING TALES EVER TOLD—BY THE MASTER TELLER OF TALES, NAMELY **ME!** WATCH FOR

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HEH... MY NAME'S
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MONSTER HAND

These wonderful rubber claws fit right over your hand like a glove. Enough to cause the wits out of your victims. (The werewolf on the cover of this issue is wearing them.) Full price only \$1.50 each hand, or \$2.00 for a complete pair. Circle No. 4 is coupon.



WEREWOLF SILVER RING

A silver-plating ring that is worn on the finger. You know into it and it gives off a terrible white light that makes the sound of a powerful siren. Resembles the "ray of the werewolf" Parloids. See secret club members. Only \$1.95 each. Circle No. 5



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Let people look inside this 2 1/2" box - then watch them faint! Inside is a horrible-looking type of insect with a fur body, snake head, red eyes, and twin mandibles coming out of the head. You can make him lift his head and move around! Looks absolutely alive! Only 75¢ each. Circle No. 10.

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This easy-to-read booklet shows how you can create realistic supernatural tricks in your own living quarters without special props. Turn out the lights and work these chiller-diller stunts on family & friends. Ten great tricks. Only \$1.00. Circle No. 1 in coupon.

NEW!

SHOCK MONSTER

Here's a mask that will shock people out of a year's snore! Skin is green skin, black twisted hair, yellow teeth and a staring eye make this one of the most horrible characters ever created in rubber. Only \$2.00 Circle No. 12 in coupon



NEW!

GIRL VAMPIRE

A white-skinned beauty with long black hair and big red lips. Perfect for giving blood to wear when appearing in a play or movie. Even Mom will have fun wearing this to scare kids and visitors away! Only \$1.49 Circle No. 19.



NEW!

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NEW!

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MOVIE MONSTER

PHANTOM OF THE OPERA

The mask is off. The mind is now completely gone. . . mad. Frantic eyes peer out from a face etched in horror. Here is all the detail of the Ghost of the Paris Opera. Dressed with cape, black tie and tails, with his companion the sewer rat and lizard, his mask held high. And below, the dungeon window thru which an eerie face watches the outside world—and screams for revenge.



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MODELS

You'll shudder! You'll tremble! You'll shudder with delight as you assemble these authentic, life-like kits of the most marvelous monsters that have thrilled and chilled audiences ever the past 30 years on the "silver screen." These perfectly scaled model kits are made of styrene plastic by Aurora, quality manufacturer of scale model hobby sets. All models stand 12"

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DRACULA—The count of mid-night, hands stretched out in his famous "Terror Stance," looks at you with chilling eyes and grasping hands. Fang-like teeth hunger for the taste of blood. In a twisted tree hang two of his favorite bat pets.

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Hurry up and send in! I never thought I'd get the chance to build my very own MOVIE MONSTER. The basement is ready ... my fingers are itching to get to work. I want to:

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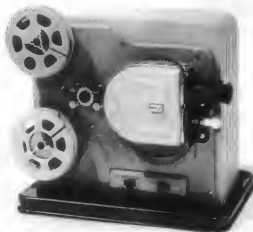
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Unwary insect touches sensitive hairs, causing trap to shut. Prey then dissolves & digests itself. Trap will bite at that will NOT bite off! more than it can chew—each on a finger or a period. In a few days, after eating an insect, it will reopen for more food.

A BEAUTIFUL PLANT! The VENUS FLY TRAP is unusually beautiful! It bears lovely white flowers on 12" stems. Its dark green leaves are tipped with lovely pink traps—colorful and unusual!

EATS FLIES AND INSECTS! Each pink trap contains a bit of nectar. It is this color and sweetness which attracts the unsuspecting insect. Once he enters the trap, it snaps shut. Digestive juices then dissolve him. When the insect has been completely absorbed, the trap reopens and prettily awaits another insect!

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Or, Jekyll without Mr. Hyde.

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Dear Dr. Acula

Say, I've been missing a bat—I mean a bat. You bat your life I want to be one of the gang. Here's my 75c to register me as a Vice-President of the FAMOUS MONSTERS CLUB and send me all the goodies listed above, plus I understand I have the privilege of submitting a free ad, and might even get my picture published!

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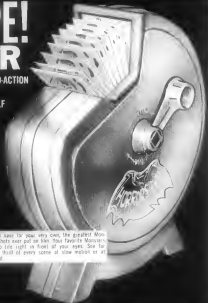
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